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Our Motherland

Edith Burrows

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THE PENN PUBLISHING COMPANY

Successful Rural Plays

A Strong List From Which to Select Your Next Play

FARM FOLKS. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. For five male and six female characters. Time of playing, two hours and a half. One simple exterior, two easy interior scenes. Costumes, modern. Flora Goodwin, a farmer's daughter, is engaged to Philip Burleigh, a young New Yorker. Philip's mother wants him to marry a society woman, and by falsehoods makes Flora believe Philip does not love her. Dave Weston, who wants Flora himself, helps the deception by intercepting a letter from Philip to Flora. She agrees to marry Dave, but on the eve of their marriage Dave confesses, Philip learns the truth, and he and Flora are reunited. It is a simple plot, but full of speeches and situations that sway an audience alternately to tears and to laughter.

HOME TIES. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. Characters, four male, five female. Plays two hours and a half. Scene, a simple interior—same for all four acts. Costumes, modern. One of the strongest plays Mr. Tubbs has written. Martin Winn's wife left him when his daughter Ruth was a baby. Harold Vincent, the nephew and adopted son of the man who has wronged Martin, makes love to Ruth Winn. She is also loved by Len Everett, a prosperous young farmer. When Martin discovers who Harold is, he orders him to leave Ruth. Harold, who does not love sincerely, yields. Ruth discovers she loves Len, but thinks she has lost him also. Then he comes back, and Ruth finds her happiness.

THE OLD NEW HAMPSHIRE HOME. A New England Drama in Three Acts, by FRANK DUMONT. For seven males and four females. Time, two hours and a half. Costumes, modern. A play with a strong heart interest and pathos, yet rich in humor. Easy to act and very effective. A rural drama of the "Old Homestead" and "Way Down East" type. Two exterior scenes, one interior, all easy to set. Full of strong situations and delightfully humorous passages. The kind of a play everybody understands and likes.

THE OLD DAIRY HOMESTEAD. A Rural Comedy in Three Acts, by FRANK DUMONT. For five males and four females. Time, two hours. Rural costumes. Scenes rural exterior and interior. An adventurer obtains a large sum of money from a farm house through the intimidation of the farmer's niece, whose husband he claims to be. Her escapes from the wiles of the villain and his female accomplice are both starting and novel.

A WHITE MOUNTAIN BOY. A Strong Melodrama in Five Acts, by CHARLES TOWNSEND. For seven males and four females, and three supers. Time, two hours and twenty minutes. One exterior, three interiors. Costumes easy. The hero, a country lad, twice saves the life of a banker's daughter, which results in their betrothal. A scoundrelly clerk has the banker in his power, but the White Mountain boy finds a way to checkmate his schemes, saves the banker, and wins the girl.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

OUR MOTHERLAND

A Patriotic Pageant Play *In Eight Episodes*

By

EDITH BURROWS

Author of

"A Garden Cinderella," etc.



PHILADELPHIA
THE PENN PUBLISHING COMPANY

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Motherland

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Motherland

*A Patriotic Pageant Play in Eight Episodes
For School or Community Production*

EPISODES

- I. Exploration and Colonization, 1492-1732.
- II. England Becomes Supreme, 1588-1763.
- III. Revolution and Nationalization, 1763-1789.
- IV. Sectional Development, 1789-1861.
- V. Civil War and Reconstruction, 1861-1876.
- VI. Later Development, 1876-1914.
- VII. The Time of Darkness, 1914-1919.
- VIII. Victory and Peace, 1919-

CAST OF CHARACTERS

(In order of appearance)

TIME—Herald of Events.

MOTHERLAND.

LIBERTY.

JUSTICE.

INDIANS.

EXPLORING NATIONS—Spain, England, France, Holland.

COLONIES—Spanish, English, French, Dutch.

SPIRIT OF '76.

DEVELOPING SECTIONS—West, North, South.

WESTERN PIONEERS.

SLAVERY—Child of the South.

SPIRIT OF LINCOLN—A Light and a Voice.

CAPITAL.

LABOR.

WEALTH—Child of Capital and Labor.

ALIEN CHILDREN—Irish, Norwegians, Russians, Italians, etc.

SPIRIT OF COLONIES.

INVENTIVE GENIUS.

AEROPLANE.

SUBMARINE.

A VOICE OF SUFFERING—Belgium.

ARMY

NAVY

RED CROSS

THRIFT WORKER

NURSE

CANTEEN WORKER

FARMERETTE

MOTOR CORPS DRIVER

BOY SCOUT

CAMP FIRE GIRL

VICTORY

War Workers.

(This group may be added to ad libitum, to bring in any phases of local war work that seem desirable to represent.)

COSTUMES

TIME wears the regular "Father Time" flowing robes of white, and carries an hour-glass and a silver horn.

MOTHERLAND wears long classic draperies of white or cloth of silver. Later in the play a silk American flag is draped from her right shoulder, and she is given a gleaming silver helmet, sword, and shield.

LIBERTY wears long classic draperies of red (the red of the American flag). On her head is a Liberty-cap, also red.

JUSTICE wears long classic draperies of blue (the blue of the American flag). She is blindfolded, and carries scales in one hand and a sword in the other. Her head is uncovered.

INDIANS wear typical Indian costumes. (See any reliable illustrations.)

EXPLORING NATIONS wear classic draperies combining the colors of their flags, and each nation carries a large flag, which she plants in the court of Motherland on arrival.

COLONISTS, ETC., wear costumes representing the various types indicated in the text. (See any reliable illustrations in histories.) Special care should be taken with the costumes worn by Columbus, Drake, Montcalm, Wolfe, and the minuet group.

"SPIRIT OF '76" wear costumes copied from the picture.

WEST wears a miniature costume of the western pioneer or frontiersman of early days. He carries a small sheaf of wheat, a basket of fruit, toy cow, toy tree, and pieces representing gold and silver ore.

NORTH wears overalls and a workman's cap. Under one arm he carries a steamboat and under the other a locomotive. Tied to a string which hangs about his neck are numerous models of various machines.

SOUTH wears as "King Cotton" a white suit with knee-breeches, ruffled coat, etc. Hanging from his shoulders is a long robe of royal purple edged with

cotton. On his head is a purple cap edged with cotton. His gift—a large basket of cotton—is carried by his child—Slavery. If desired, he may be attended by six small children dressed to represent little cotton-balls.

SLAVERY wears the ragged apparel of a southern field hand. She is black. Her feet are bare, and when she puts down the basket of cotton you notice that her hands are manacled together.

CAPITAL wears long, flowing mediæval draperies of white or some delicate color, and over her unbound hair a veil of white chiffon is caught with a jeweled file. Her girdle, too, is jeweled. She is distinctly the fine lady.

LABOR wears blue overalls, a gray shirt open at the throat, a round blue cap, and carries a sledge-hammer. He is distinctly the working man.

WEALTH wears a dress of yellow or cloth of gold that hangs straight to just above her ankles. Her golden hair is unbound, and she is crowned with gold. About her neck and waist are many golden chains, and on her wrists and ankles many bangles which give forth a metallic click as she moves.

ALIEN CHILDREN wear peasant costumes of their respective lands.

SPIRIT OF COLONIES wears flowing classic draperies similar to those worn by the exploring nations. Her dress combines red, white, and blue colors. In one hand she carries a small gate of gold, and in the other a large golden key, which gifts she later bestows upon Motherland.

INVENTIVE GENIUS wears thin chiffon draperies of gray. A very thin veil is draped over her head and conceals her face. A silver file holds the veil in place. Strung about under her costume and operated by a switch which she can use are a number of tiny electric lamps, such as are hung on Christmas trees. These are connected with a small battery which she carries, and by operating the switch, Inventive Genius, a mysterious power, at times glows with brilliant light.

AEROPLANE wears a short chiffon gown for dancing.

It is pale blue—the blue of the sky—and partially veiled with white. She carries a model of an aeroplane.

SUBMARINE wears a short chiffon gown for dancing. It is sea-green, and partially veiled with a deeper green—the color of seaweed. She carries a model of a submarine.

WAR WORKERS wear the uniform of their respective forms of service.

SYNOPSIS

I. Motherland watches her first-born children, the Indians, happy in the companionship of Liberty. To Motherland, with demands, come the Exploring Nations—Spain, England, France, and Holland. Then the colonial children of these nations arrive, and Liberty leaves the Indians and follows the fortunes of the English colonies.

II. With Liberty's help, Spanish, Dutch, and finally French powers are subordinated to England in the new land.

III. Liberty now is threatened by England, and the latter's control over her colonies becomes tyrannical. Aided by Liberty and France, the colonies throw off the yoke of England. Motherland takes a new place as one of the nations of the world, and is given her own flag.

IV. The Sections of the new country—West, North, and South—develop and bring their resources as gifts to Motherland; but with the South comes her child, Slavery, who is a menace to Liberty.

V. Justice points the way to danger, and in the ensuing quarrel between North and South the Spirit of Lincoln intervenes. Liberty strikes the shackles from Slavery with the sword of Justice, and North and South join in repairing the harm done to Motherland.

VI. Capital and Labor appear, bringing with them their child, Wealth. The Spirit of Colonies comes

with gifts, and the Alien Children are welcomed by Motherland. Meanwhile Wealth has produced a sense of false security by magic arts, lulling Liberty to sleep and unarming Motherland. The great Inventions appear, and all are rejoicing over them and over the general happiness.

VII. The Time of Darkness steals on apace. The Voice of Belgium is heard calling upon Motherland. England and France try to awaken Liberty and rouse Motherland to arms. At last Liberty awakes, and with the aid of Justice arms Motherland.

VIII. At last conscious of her danger and her duty to the world, Motherland appeals to her children. Their united response makes possible the arrival of Victorious Peace, when all forces join thankfully in a pledge of loyalty to the flag.

Motherland

SCENE.—*The Court of MOTHERLAND represents a large hall, hung at back and sides with heavy curtains of a dull, soft color that will make a good background. Center back is a short flight of steps leading up to a platform, on which is a white throne. The platform must be large enough to accommodate three or four seated or standing figures. There are entrances right and left through the curtains. Between the throne of MOTHERLAND and the back-drop curtain sufficient room must be allowed for the lowering of a huge American flag to serve as a background at the end of the play. At the end of each Episode the curtain is dropped for a moment or so, in order to enable TIME to prepare the audience for the next Episode, and also in order to allow the characters who are on the stage from the beginning of the play to rest between scenes.*

PROLOGUE TO EPISODE I

(TIME, the Herald, steps out before the curtain, and blowing a long, sweet blast upon his horn to arrest attention, speaks:)

Time, Herald of Events, welcomes you all
To festival in Motherland's fair hall.
Here shall you vision from the earliest days
How growth and change have made for present
ways.

First you shall see how stranger nations came
To seek for wealth, for freedom, or for fame.

(He bows low and disappears behind curtain. Immediately his horn blast is heard again, and the curtain rises.)

EPISODE I

(MOTHERLAND is enthroned and attended by TIME, the Herald, who sits at her feet, and JUSTICE, who stands at her left side. Together they watch the INDIANS, who dance about a central figure at first concealed from the audience. Typical Indian dance music should be played for this scene. When the dance ends the INDIANS stand aside, revealing the figure about whom they danced as LIBERTY. Together the INDIANS and LIBERTY withdraw to the right of the platform as MOTHERLAND speaks:)

MOTHER. *(to the INDIANS).*

Are you content, my children, tell me true?

1st INDIAN.

More than content, and deeply grateful, too,
For all your woodland, leafy cool retreat,
Your rolling plains with flowers and grasses sweet.

2d INDIAN.

The wild things are the brothers of our band,
And Liberty fares with us, hand in hand.

(Indicating LIBERTY on last line. Here an Indian song is sung—"Hymn to the Sun" is suggested, at the close of which MOTHERLAND speaks:)

MOTHER.

Ah! they are happy, Herald Time, did'st hear?

TIME *(rising).*

Yes, Motherland, but short this joy, I fear.
No more alone they seek your favors rare,
Behold a stranger in apparel fair.

(Pointing to SPAIN, who has entered at left and who now slowly approaches the throne to the music of

the Spanish National Anthem, and bowing low before MOTHERLAND, speaks:)

SPAIN.

Hail, Wonderland of romance and of gold,
Fountain of Youth and stores of wealth untold.
I come to seek your favor and to gain
Renown through the long ages. I am Spain.

MOTHER.

Spain, you are welcome, what I have is yours,
(*Warningly.*)

Take of my store, but choose that which endures!

(MOTHERLAND waves SPAIN to a place on her left, where the latter plants her flag. The INDIANS at first show a friendly interest in SPAIN, but she repels their advances, and they finally draw back. During this scene the Spanish Anthem is again softly played, but changes abruptly to "Rule Britannia" as ENGLAND enters left.)

TIME.

So, Motherland, another comes apace.

(ENGLAND advances to the throne and, kneeling, speaks:)

ENGLAND.

England a boon would ask, and by your grace,
Begs leave to try her fortune in your unknown land.

MOTHER.

England most dear, behold my welcoming hand,
Outstretched to greet you. Rise and stand you here.

(*Music of "Brittania" continues softly as MOTHERLAND motions ENGLAND to a place on her left beside SPAIN. ENGLAND, after kissing the outstretched hand, rises and moves slowly left, finally planting her banner near SPAIN. Again the INDIANS press forward, as if to give friendly greeting, but discouraged by ENGLAND'S cold manner, draw back. LIBERTY, as ENGLAND moves left, follows her slowly, and leaves the INDIANS. The music during the ac-*

tion changes from "Brittania" to the "Marseillaise."
Enter FRANCE right.)

TIME.

Behold, while yet you speak, one who draws near.

FRANCE (*approaching the throne and bowing low*).

Dear stranger land, in all your vast expanse,
Mayhap you have a biding place for France.

(*The INDIANS press forward around her, and she smiles upon them.*)

MOTHER.

Twice welcome, France! My own heart pleads for
you,
And all my first-born children greet you, too.

(*Motioning toward the INDIANS, and at the same time indicating a place on her right, where the INDIANS lead FRANCE to plant her banner. As this takes place, the music changes to the national anthem of Holland, and that nation enters, left.*)

TIME.

See, Motherland, another stranger still.

MOTHER. (*beckoning, as HOLLAND halts uncertainly*).

Welcome, my child, come hither, speak your will.

HOLLAND (*approaching the throne and kneeling*).

Humbly I thank you for your greeting kind,
A share in your land Holland hopes to find.

MOTHER. (*pointing left to a place near SPAIN and ENGLAND*).

Rise, Holland, know you do not seek in vain.

(*HOLLAND plants her flag near the others, and as music ceases, MOTHERLAND continues—speaking to all the countries.*)

And now, my children, England, France, and Spain,
With Netherlands beside you, ask a boon.
What will ye have? Say, and it shall be soon.

SPAIN (*stepping forward*).

As eldest of the nations in your land,
I crave the right to speak for all the band.
This we desire: that from far-distant shore
Our children come to be with us once more.

MOTHER. (*to all nations*).

This wish so spoken, is it true of all?
(*All nations bow in sign of assent.*)
Spain's children first then. Herald, sound the call!

TIME (*blowing a long, sweet blast*).

Children of Spain, approach and have no fear,
'Tis Time who summons you with trumpet clear!

(*Appropriate Spanish music is played softly, and from the left the Spanish children begin to arrive, headed by a group representing the landing of Columbus. (After the painting.)*)

TIME.

See where he comes—the noblest one of all!
And others follow, answering the call,
Lured by strange tales of treasure and romance,
Staking their lives and fortunes on a chance.
Gallant they are, but when the glamour's past
And bitter toil confronts, I fear they will not last!

(*Spanish grandees and court ladies who have followed in the wake of COLUMBUS now enter upon a typical Spanish dance, at the close of which they take their places near SPAIN.*)

MOTHER. (*to SPAIN*).

Your children, Spain, are dear, since first in time,
To them I give my sunny Southern clime!
(*To TIME.*)

Now, Herald, sound the call for English men.

TIME (*again blowing a long blast*).

Daughters and sons of England, hearken then,
The hour has sounded for your gallant band
To gather in the court of Motherland!

(*Old English music sounds as the English colonists ap-*

pear from left. First come the typical cavalier adventurer types of Jamestown; then Puritans, hardy backwoodsmen, Quakers; and lastly, a group in later colonial costumes of silks and laces, with hair powdered, buckled slippers, etc., ready for the minuet. Care must be taken in introducing these groups not to hurry the effects. Plenty of time should be allowed for each group, and if the music is well arranged and the costumes are adequate, there will be no sense of pause in the action.)

TIME (continuing).

And now they come, a truly noble throng,
Dear Motherland, a happy life and long
Should theirs be surely, for them crave the best,
Not treasure merely; homes they seek and rest
For conscience from oppression's lash. Look where
Sweet Liberty takes sides with those who dare!

(Pointing to LIBERTY, who slowly leaves the INDIANS with whom she has been standing, and joins the English colonists, who have grouped themselves about ENGLAND. At this point the minuet music is played, and the group who are dressed for the dance step forward and engage in it. At the end of the dance they resume their places near ENGLAND.)

MOTHER. (to ENGLAND).

England, to you and yours my Eastern coast
Offers a home that you can make your boast.

(To TIME.)

The children next of France, so Herald, blow!

TIME (blowing a long blast).

Frenchmen, 'tis Time who summons you to go
Forth from your homes to ventures strange and new.
They hear, O Motherland, they come to you,
These sturdy French, for wealth and for their king—
For conscience's dear sake, and their hearts they
bring.

(During this speech, to French music the colonists of France come slowly on from the right. Some are

dressed as hunters and trappers—two of these carry a canoe on their shoulders. Then there follow the great fur traders, and with them the Catholic missionaries; here and there are great seigneurs and their ladies. As they take their places near FRANCE, the music changes to an Indian song, and the INDIANS press forward around the French, mingling with them and indicating joy at their coming.)

MOTHER. (to FRANCE).

Happy the omen that my children greet
Your children, France. And so 'tis only meet
That they should share my inland waterways,
And find there peace and plenty all their days.
(*In troubled voice.*)

Until ——

TIME (*interrupting, warningly*).

Stay, Motherland, time is not yet
For prophecy. You Netherlands forget!

MOTHER. (to HOLLAND).

Your grace I crave, fair Holland. Herald Time
Bid Holland's children from their distant clime!

TIME (*blowing the usual long blast*).

Children of Netherlands, come, draw you near;
Your hour has struck. Come freely, without fear!

(*The Dutch colonists enter left. They wear the typical Dutch costumes of the colonial period, and some are laden with fur pelts, while others carry ninepins and balls, as if ready for a game. Dutch music is played as they approach and group themselves about HOLLAND.*)

TIME (*continuing*).

They bring you thrift and industry, dear land;
Welcome a hundred times should be their band.

MOTHER. (to HOLLAND).

Welcome they are, dear Netherlands, and so
We give our Hudson valley, love to show!

(*Here a Dutch folk dance is entered into with spirit.*

A few INDIANS leave the French and stroll over to mingle with the Dutch group. At the conclusion of this dance, the First Episode comes to an end, and the curtain falls.)

END OF EPISODE I

EPISODE II

TIME (*again stepping before the curtain and blowing his horn*).

When first the nations came to Motherland,
An equal greeting gave she to each band;
But Liberty among them quickly chose,
And by her aid supremely England rose.

(*Bows and withdraws behind curtain. Another horn blast is heard, and to soft Spanish music the curtain rises, disclosing the stage just as it was when the curtain fell on Episode I.*)

MOTHER.

Fate has decreed, my children, not the same
Success to each one seeking, and one claim
E'en now is doomed. Speak, Herald Time, and
say—

TIME (*slowly*).

The fleet of Spain to England yields this day!

SPAIN (*stepping slowly forward and furling her flag as she reaches center stage*).

Since England's might is greatest on the main,
Then farewell in this land to flag of Spain!
(*Offering flag sadly.*)

ENGLAND.

Know that from all my land this flag to take,
I summon and send forth Sir Francis Drake.

(*From the ranks of the English colonists DRAKE comes slowly forth with a flag of England, receives the Spanish flag, and escorting SPAIN back to her original position, gives her the English flag to symbolize*

| her submission to that power. "Rule Britannia" is played very softly during this action. Dutch music now succeeds the "Britannia" very softly.)

MOTHER.

Through half a century another land
Liberty's rule has failed to understand,
And now must pay the price. So, Herald, speak!

TIME (to HOLLAND).

That which you had at home you failed to seek
In the new world, freedom for every man.
That lack they felt, so when the foe began
Attack, they yielded, glad of other rule.

HOLLAND (*stepping slowly forward and furling her flag*).

Our flag we cede—Holland has played the fool!

ENGLAND (*motioning forward one of her colonists to take the proffered flag of Holland and replace it with the English flag, with which HOLLAND returns to her place to the soft strains of "Rule Britannia," which has succeeded the Dutch music*).

Now we rejoice that lands unbroken lie
Where the proud eastern ocean rushes by!

(*A martial strain of the "Marseillaise" crashes upon the air, followed by a bar of "Britannia" in the same spirit.*)

MOTHER.

Alas, another struggle still draws nigh,
One that does nations' soul and body try!
(To TIME.) Time, do your duty.

TIME (*blowing a blast*).

France, this call to you!

Though to this land you've sent brave men and true,
On Freedom's altar you must yield the palm
To sons of England. Summon forth Montcalm!

(*To the full martial strains of the "Marseillaise," from the ranks of the French colonists, MONTCALM comes slowly, bearing the flag of France, while from the*

opposite ranks of England, WOLFE approaches to meet him, bearing the victorious banner of England. As the exchange of flags takes place, the music changes to "Britannia," and all on the stage join in singing it as the two men resume their places in the ranks. LIBERTY leads ENGLAND slowly to a place on the platform to the right of MOTHERLAND, and she stands there supreme, her flag floating over all the colonies as the curtain falls.)

END OF EPISODE II

EPISODE III

TIME (*appearing before curtain and blowing his horn*).

But short, alas, must England's triumph be,
And ended by the very Liberty
That raised her high! To lose control her fate
When Motherland acquired a nation's state!

(TIME *bows and disappears behind curtain. The blast of his horn is soon heard, and the curtain rises, disclosing the scene unchanged from Episode II.*)

MOTHER.

Relentlessly the wheels of fate roll on,
Dragging to dust the glories that have gone.
Come, Herald Time, and bid the years reveal
Whatever secrets that they now conceal.

TIME (*blowing his horn*).

Let all that must be hasten to proceed;
This is the time for Freedom's word and deed!

ENGLAND (*haughtily*).

Too much, methinks, of "freedom" do we hear;
Look where my subjects on that word appear!

(*Pointing to a group of colonists who have surged forward at the word "freedom," with hands stretched out as in appeal.*)

A COLONIST.

Oh, England, mother-country, listen, pray!

ENGLAND (*harshly, waving them back to their positions*).

Have I not oft denied you? Back, I say!

LIBERTY.

You will not listen, England? Best beware!

(*A voice off stage, clear and well modulated, reads.*)

VOICE. "We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed."

(*A stir of mingled anger and restlessness runs through the colonists. ENGLAND shrugs her shoulders angrily.*)

LIBERTY.

Still obdurate? Then for the worst prepare!

(*To the strains of Yankee Doodle there enters upon the stage from the left a group representing "The Spirit of '76" from the painting. They pause near the throne of MOTHERLAND, and the colonists at the left press forward close to them.*)

FRANCE (*stepping forward from the right*).

It is decreed that here France play a part,
And in the fight for freedom pledge her heart.
For Holland and for Spain I also speak,
Vengeance upon our rival we would wreak!

LIBERTY.

Yea, even I must seem harsh, to be clear,

(*To ENGLAND, pointing her off the platform to an insignificant place on the right, where she slowly moves.*)

In future let there be *one* ruler here!

(*The music of "America" sounds softly, and the flags of England are put aside.*)

TIME.

Come, hasten on, events, do not delay.
Behold, another act is still to play!

(The music ceases for a few moments, and again the voice off stage is heard.)

VOICE. "We, the people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquillity, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution of the United States of America."

(The music begins more loudly, MOTHERLAND rises as if in expectancy, as thirteen of the colonists, representing the thirteen original states, now slowly approach. Ten of them are carrying a very large and beautiful silk American flag, while the other three carry respectively a helmet, shield, and sword of gleaming silver. As the music continues, they drape the flag over MOTHERLAND'S right shoulder, place the helmet on her head, and sword and shield in her hands. She now stands forth, a newly created nation of the world.)

TIME *(as the colonists draw away from the throne and the music ceases).*

See where in splendid new-found state she stands,
Columbia, our own dear land of lands!

(All on stage join in singing "Columbia, the Gem of the Ocean" as curtain falls.)

END OF EPISODE III

EPISODE IV

TIME *(appearing before the curtain and blowing his horn).*

Now to a nation new and all untried,
With sections differing and reaching wide,

Comes growth, and each part tribute gives
To the fair land that by their growing lives.

(He bows and disappears behind the curtain. Soon the blast of his horn is heard, and the curtain rises, disclosing the scene as it was at the close of Episode III, except that MOTHERLAND, still bearing the signs of her new state, is now seated.)

MOTHER.

To our new state, O Herald Time, we pray,
Summon our Section—children here to say
How growth goes with them.

TIME.

Hearing we obey.

(Blowing his horn.)

O West! though youngest far, hasten this way.

(The WEST, a sturdy child laden with gifts for MOTHERLAND, enters gaily from the right, approaches the throne and bows low.)

WEST.

Hail to thee, Motherland, what wouldst thou hear?

MOTHER.

What of thy growing, little West most dear?

WEST *(looking about him for other Sections, and puzzled at not finding them)*.

Speak I before my brothers, South and North?

(TIME nods assent.)

I only *am* because their men went forth,
Braving all tasks. In their belief I grew,
And now have promises to offer you,—

(Showing his gifts as he piles them upon the platform at left.)

Fair fields of grain and fruit, great forests old,
Grazing for countless herds, silver and gold.
Though young I am, as Herald Time did say,
For all your trust and love I will repay!

See where they come, my hardy, fearless band,
Pathfinders bold and sinews of the land!

(Pointing to where at left the Western Pioneers enter and take a position at left near the Dutch colonists. This group represents the early pioneers, BOONE, CLARK, LEVIER, ROBERTSON, LEWIS and CLARK, WHITMAN, FREMONT, ASBURY, the "forty-niners," etc.)

(Bows low and stands aside at right.)

MOTHER.

Well spoken, West, now Herald Time shall call
Your elder brothers to account for all
That they have wrought.

TIME *(blowing his horn).*

North, second child in age,
Hither, and show the writing on your page!

(NORTH enters briskly from right, approaches the throne, and bends to one knee.)

NORTH.

Hearing your summons, Motherland, I came.

MOTHER.

'Tis well. What glories added to my name
Have you to tell?

NORTH *(rising to his feet and showing boat, engine, etc.)*

Conquest of wave I sing,
And iron monsters, scudding rails that bring
Distance to naught; canals that network make,
Holding in wedlock river, sea, and lake:
These things and countless numbers more,
My hands have wrought by toil—a goodly store!

(He places his gifts near those of WEST, at left corner of platform, and stands quietly aside near WEST.)

MOTHER.

Well pleased am I, O North, with what you say.
(To TIME.)

Now hither call our eldest Section, pray.

TIME (*blowing his horn*).

South, early planted, rich and fair of state,
Motherland calls you to accounting great!

(*To a medley of southern music in which "Dixie" predominates, the slow and dignified entry of SOUTH, garbed as "King Cotton," takes place from left. He is followed by SLAVERY, bearing a large basket of cotton, and, if desired, may be attended by six small children dressed to represent cotton balls. He approaches the throne and bows his head to MOTHERLAND.*)

SOUTH.

Wealth do I bring. "King Cotton" am I named,
And justly for my splendor I am famed.
Each smiling field yields to me riches, might.

(*Waving to SLAVERY, who obeys, placing the basket on the right corner of platform and remains standing near it. LIBERTY seems about to faint.*)

Approach, Slave Child, and show your treasure white!

MOTHER.

Much I rejoice to see my Sections grow;
Far-flung to other lands their praise shall go!

(*As SOUTH draws slowly away from throne to the left, all on stage join in singing "My Own United States" as the curtain falls.*)

END OF EPISODE IV

EPISODE V

TIME (*appearing before curtain and blowing his horn*).

Dark hours draw near, of menace and of pain,
When North and South are parted by the strain
Of Slavery's dread shackles. Blood and tears
Are shed by both, and Motherland's worst fears
Bid fair to come to pass, when Lincoln's voice
Banishes hate and makes the land rejoice.

(He bows low and disappears behind the curtain. Almost immediately the blast of his horn is heard, but the curtain does not at once rise. Storm music sounds, minor and menacing, portending trouble. Finally the curtain slowly rises, revealing the stage as at the end of Episode IV, but a little darker.)

JUSTICE *(warningly)*.

There has come on a darkness and a chill;
A dreadful menace looms above us, still
And threatening the death of Liberty!

(LIBERTY seems almost in a swoon. Slowly the sword of JUSTICE is pointed at the shackled hands which SLAVERY raises.)

ALL *(in horror)*.

The South's child, look! It is not free, not free!

NORTH *(stepping forward toward SLAVERY, who retreats terrified toward SOUTH)*.

Fear not, O Liberty, I shall defend,
And from this helpless one the shackles rend.

SOUTH *(shielding SLAVERY and speaking furiously)*.

She is my child. You shall not touch, I say!

NORTH *(trying to get at SLAVERY)*.

Disgraceful! I will take these bonds away!

(LIBERTY seems revived by the NORTH's attitude, and very slowly, accompanied by JUSTICE, descends; both take a position back of NORTH.)

SOUTH *(beside himself with fury, and seizing the shield of MOTHERLAND for protection)*.

My own I shall defend, *(triumphantly)*
Now come what may!

NORTH.

Then I, too, arm myself for future fray!
(Wresting the sword from MOTHERLAND.)

(The stage grows entirely dark except for a little light on MOTHERLAND. Storm music is played, and through its clashes are heard the weapons of the

fighters. The music finally ceases, and the voice of MOTHERLAND is heard in supplication.)

MOTHER. (*wringing her hands in agony*).

Children, I beg of you for my sake, cease!

God of their fathers, point the way to peace!

(A light from above suddenly illumines the group of MOTHERLAND, NORTH, SOUTH, SLAVERY, LIBERTY, and JUSTICE. NORTH and SOUTH are seen struggling over the kneeling and terrified shackled figure of SLAVERY. LIBERTY and JUSTICE stand back of NORTH, and MOTHERLAND looks on from her throne. The light from above suddenly becomes dazzling, NORTH and SOUTH sink to their knees on either side of SLAVERY as a voice (the voice of LINCOLN) is heard, giving the "Gettysburg Address." At the end of the speech the stage gradually grows lighter; NORTH and SOUTH, humbled and ashamed, try to make amends for the wrong they have done to MOTHERLAND by restoring the weapons they have seized from her. With the sword of JUSTICE, LIBERTY strikes the shackles from SLAVERY; then she and JUSTICE resume their places on either side of MOTHERLAND. From the ending of the Gettysburg speech and continuing throughout the remainder of the action, all characters on the stage sing "The Battle Hymn of the Republic," at the close of which the curtain falls.)

END OF EPISODE V

EPISODE VI

TIME (*appearing before the curtain and blowing his horn*).

Now to the Court of Motherland comes Wealth,
Who with soft blandishments and guile, by stealth
Unarms the land and freedom lulls to sleep,
Wards of the nation; those who bitter weep

Oppression harsh in other lands, draw nigh;
Inventive Genius masters sea and sky!

(He bows and disappears behind curtain. Immediately the blast of his horn is heard, and the curtain rises, disclosing the stage practically as it was at the end of Episode V, except that NORTH and SOUTH and SLAVERY have withdrawn from center stage to a place at right near the INDIANS.)

MOTHER.

'Tis good to rest from fever and from strife,
To build and not tear down our country's life.
Time, hasten on events that still are hid,
And to our court the signs of progress bid!

TIME *(blowing his horn)*.

Not long we wait, for even now, see where

(Pointing to right entrance where CAPITAL and LABOR appear and approach throne.)

Come Capital and Labor, goodly pair
Of builders for a growing land.

MOTHER. *(bowing a welcome to CAPITAL and LABOR)*.

But who

Is that who seems as if she follows you?

(Motioning toward WEALTH, who has entered behind CAPITAL and LABOR at right, and now approaches the throne after them.)

LABOR.

O gracious Motherland, Wealth she is styled,
Fair is her mien and soft her ways, the child
Born of our wedlock.

(CAPITAL and LABOR take a position at right.)

MOTHER. *(entranced by the beauty of WEALTH)*.

Wealth, it is my will,

Since great your beauty, come you closer still!

(Summoning WEALTH to a place on the platform beside the throne. During the remainder of the action

of this Episode, WEALTH slowly succeeds in disarming MOTHERLAND and replacing the armor by golden chains, which she has been wearing as adornments. As she succeeds in her blandishments, LIBERTY, whose place she has taken, slowly sinks into a deep sleep, and JUSTICE bows her head in despair.)

TIME *(as the music of an Irish dance sounds faintly and then louder, and the Irish immigrants in peasant costume appear from left).*

Look, Motherland, where alien children come,
By harsh oppression driven from their home!

(The Irish immigrants engage in a peasant dance, after which they take up a position at left. Meanwhile the Norwegian immigrants appear right, and they also take part in a typical folk dance. These are followed by groups of Russians and Italians in national peasant costumes, appearing from left and right respectively, and also dancing in typical folk dances. Any other nations desired may be represented here, and in case of community production the foreign-born members will be able to arrange their own group dances. At the close of these folk dances, MOTHERLAND speaks.)

MOTHER.

Thrice welcome to our shores, my foreign-born,
Here you are free from harshness and from scorn.
Gladly we greet you, and rejoicing claim
All honors that you bring unto our name!

TIME *(indicating right entrance where the SPIRIT OF COLONIES appears).*

Behold this stranger fair who comes in state.

(Soft Hawaiian music could be effectively introduced here.)

SPIRIT OF COLONIES *(approaching the throne).*

Key to Pacific and to East the gate,
In me, dear Motherland, your colonies
Their loyal greetings send across the seas!

SPAIN.

I knew her passing well in olden time,
My flag flew o'er much of her sunny clime.

SPIRIT OF COLONIES.

Aye, Spain, 'tis true, but now to Motherland
We offer the allegiance of our band.

(*Giving to MOTHERLAND the gate and key of gold, and then taking up her position at right near groups of ALIEN CHILDREN.*)

MOTHER. (*to SPIRIT OF COLONIES*).

Warmly we thank you, from our hearts rejoice,
Dear Colonies, that you have made your choice
Our loyal service!

TIME.

Motherland, attend!

(*Pointing to right entrance, where INVENTIVE GENIUS enters, holding her children AEROPLANE and SUBMARINE by either hand.*)

INVENTIVE GENIUS (*approaching the throne and bowing. The little inventions also bow*).

I am Inventive Genius, and I bend
Unto my will the elements—fire, air,
Earth, water. Mastery of these I dare,
To bring you honor, glory, and acclaim.
(*To inventions.*)

Stand boldly forth, my children, and proclaim
What each can do if Motherland should need!

AEROPLANE (*advancing to center front of stage*).

With wings of bird I fly and pay no heed
To earthly bondage. Who with me shall dare
Attempt a flight shall triumph over air!

SUBMARINE (*advancing to a position opposite AEROPLANE*).

With fin of fish I cleave the briny deep,
Under and down the rushing waters steep;
I speak to prove that he who dives with me
A victor is, for I have mastered sea!

(Here a dance of the air and sea may be very effectively introduced, if desired, and entered into by the AEROPLANE and SUBMARINE. It may be an eccentric or interpretive dance, as preferred by the producers. At the end of this dance the inventions take place at right near INVENTIVE GENIUS.)

MOTHER.

My children all, fortune is more than kind.
Wealth, Colonies, Newcomers, these we find.
And now Inventive Genius thought has spent
To swell our greatness. We are well content!

(All on stage join in singing "Motherland," published by J. Fischer & Bro., 7-11 Bible House, New York City. At the end of song the curtain falls.)

END OF EPISODE VI

EPISODE VII

TIME *(appearing before curtain and blowing his horn).*

The Time of Darkness dread draws on apace
When Motherland from pleasure turns her face
To listen to the weeping of the world,
From peace to cruel war in terror hurled.
But Liberty sleeps on and does not hear
Till Belgium's war-tone cry reaches her ear.

(He bows and disappears behind the curtain. Soon the blast of his horn is heard, and the curtain rises, revealing the stage just as it was at the end of Episode VI.)

MOTHER. *(doubtfully).*

Time now is for rejoicing, yet we still
Feel roundabout a menace and a chill.
Tell us, O Herald Time, why do we dread?

TIME *(solemnly).*

Because the world is weeping for its dead!

(Dirge-like music sounds faintly, a bell tolls softly at intervals, and the stage grows dusky, as if overhung with a dark menace.)

MOTHER.

O Time, we beg of you, what is in store,
That light seems fled from us forevermore?

TIME *(clearly)*.

Sacrifice, Motherland!

A VOICE *(off stage in tones of terrible suffering)*.
God help us all!

MOTHER.

That voice of suffering! Whose was that call?

TIME.

A cry for freedom!

MOTHER. *(excusing herself)*.

It is now so long
Since I have heard the call of freedom's song!

A VOICE.

Give us your sons!

MOTHER. *(shuddering)*.

I shall give money, see!

(Pushing WEALTH off from the platform, WEALTH finds a place at right near CAPITAL and LABOR. As she leaves the throne, JUSTICE raises her head and LIBERTY shows a faint sign of life.)

But not my children's blood. That cannot be!

A VOICE.

Oh, waken, Liberty, so great my pain,
Must I forever call on you in vain?

(Belgian national air, "La Brabanconne," is played here softly, and LIBERTY opens her eyes and struggles weakly to her feet.)

FRANCE *(stepping forward with ENGLAND beside her)*.

See, Motherland, we too join Belgium's plea;
Will you not join the cause for Liberty?

MOTHER. (*rising in great distress and showing her golden bonds*).

Yes, so I would. Behold, I am not free.

Alas, alas, my strength is gone from me!

LIBERTY (*fully revived*).

Rejoice, I am awake, dear Motherland,

And Justice now shall cleave this golden band!

(*JUSTICE cuts the chains with her sword, the stage grows lighter, and to a medley of the Allies' battle songs, LIBERTY and JUSTICE restore the helmet, sword, and shield to MOTHERLAND. The curtain falls.*)

END OF EPISODE VII

EPISODE VIII

TIME (*appearing before the curtain and blowing his horn*).

Now roused at last from trance, and armored fair
Stands Motherland, prepared to do and dare.

She lifts her voice, and at her urgent call

Rise loyal sons and daughters, eager all

And pledged to fight till cruel war shall cease,

Till Victory is theirs and hard-won peace!

(*He bows low and disappears behind the curtain. Soon the blast of his horn is heard, this time sounding "To Arms," as the curtain rises, revealing the stage just as it was at the close of Episode VII, except that France and England have returned to their places.*)

MOTHER.

Speak forth, my children, who now dares with me
Fight for the world and for democracy?

ALL (*raising hands and shouting*).

All! All! All!

MOTHER.

Time, let your hours speed fast toward lasting peace,
Hasten the day that wars forever cease!

TIME (*blowing the "call to arms"*).

All ye who toiled to bring this glad time near,
At our command now with all speed appear!

(*The "Stars and Stripes Forever" march is played, as from right and left enter lines of war-workers, etc. One line is headed by the ARMY, the other by the NAVY. Following these are RED CROSS, FARMER-ETTE, THRIFT WORKER, MOTOR CORPS DRIVER, NURSE, CANTEEN WORKER, BOY SCOUT, CAMP-FIRE GIRL, etc., etc. These may be added to ad lib. As these two lines headed by ARMY and NAVY draw near the throne, they halt, standing at "Salute," from which position they snap down their hands on the last note of the music. During their entrance and while the "Stars and Stripes" is being played, a huge American flag is let down back of the throne of MOTHERLAND, forming a background for this whole picture. As the music ceases TIME speaks:*)

TIME.

For all your sacrifice and will to save,
Behold a rich reward for what you gave.

(*Pointing to where at left to soft music VICTORIOUS PEACE enters, bearing in one hand a white dove and in the other a laurel crown. TIME steps down from the platform, and goes forward to meet PEACE, leading her to a place at the left foot of platform, while he takes up a position opposite at right foot of platform. On the platform now are LIBERTY, MOTHERLAND, and JUSTICE in costumes of red, white, and blue, respectively, against the flag.*)

MOTHER.

For all the blessings that have come to you,
My children, to your flag a pledge is due.

ALL (*saluting flag, right hand brought to forehead,*

then extended toward flag on word "flag," arm kept so extended for remainder of pledge).

"I pledge allegiance to my flag, and to the republic for which it stands, one nation, indivisible, with liberty and justice for all!"

(Arms are dropped from salute, and all on stage join in the final chorus, "The Star Spangled Banner," after which the curtain falls on the end of the play.)

CURTAIN



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An Entertainment in Two Acts, by WARD MACAULEY. For six males and four females, with several minor parts. Time of playing, two hours. Modern costumes. Simple interior scenes; may be presented in a hall without scenery. The unusual combination of a real "entertainment," including music, recitations, etc., with an interesting love story. The graduation exercises include short speeches, recitations, songs, funny interruptions, and a comical speech by a country school trustee.

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An Entertainment in One Act, by WARD MACAULEY. Eight male and six female characters, with minor parts. Plays one hour. Scene, an easy interior, or may be given without scenery. Costumes, modern. Miss Marks, the teacher, refuses to marry a trustee, who threatens to discharge her. The examination includes recitations and songs, and brings out many funny answers to questions. At the close Robert Coleman, an old lover, claims the teacher. Very easy and very effective.

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A SURPRISE PARTY AT BRINKLEY'S. An Entertainment in One Scene, by WARD MACAULEY. Seven male and seven female characters. Interior scene, or may be given without scenery. Costumes, modern. Time, one hour. By the author of the popular successes, "Graduation Day at Wood Hill School," "Back to the Country Store," etc. The villagers have planned a birthday surprise party for Mary Brinkley, recently graduated from college. They all join in jolly games, songs, conundrums, etc., and Mary becomes engaged, which surprises the surprisers. The entertainment is a sure success.

JONES VS. JINKS. A Mock Trial in One Act, by EDWARD MUMFORD. Fifteen male and six female characters, with supernumeraries if desired. May be played all male. Many of the parts (members of the jury, etc.) are small. Scene, a simple interior; may be played without scenery. Costumes, modern. Time of playing, one hour. This mock trial has many novel features, unusual characters and quick action. Nearly every character has a funny entrance and laughable lines. There are many rich parts, and fast fun throughout.

THE SIGHT-SEEING CAR. A Comedy Sketch in One Act, by ERNEST M. GOULD. For seven males, two females, or may be all male. Parts may be doubled, with quick changes, so that four persons may play the sketch. Time, forty-five minutes. Simple street scene. Costumes, modern. The superintendent of a sight-seeing automobile engages two men to run the machine. A Jew, a farmer, a fat lady and other humorous characters give them all kinds of trouble. This is a regular gatling-gun stream of rollicking repartee.

THE CASE OF SMYTHE VS. SMITH. An Original Mock Trial in One Act, by FRANK DUMONT. Eighteen males and two females, or may be all male. Plays about one hour. Scene, a county courtroom; requires no scenery; may be played in an ordinary hall. Costumes, modern. This entertainment is nearly perfect of its kind, and a sure success. It can be easily produced in any place or on any occasion, and provides almost any number of good parts.

THE OLD MAIDS' ASSOCIATION. A Farcical Entertainment in One Act, by LOUISE LATHAM WILSON. For thirteen females and one male. The male part may be played by a female, and the number of characters increased to twenty or more. Time, forty minutes. The play requires neither scenery, nor properties, and very little in the way of costumes. Can easily be prepared in one or two rehearsals.

BARGAIN DAY AT BLOOMSTEIN'S. A Farcical Entertainment in One Act, by EDWARD MUMFORD. For five males and ten females, with supers. Interior scene. Costumes, modern. Time, thirty minutes. The characters and the situations which arise from their endeavors to buy and sell make rapid-fire fun from start to finish.

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SISTER MASONS. A Burlesque in One Act, by FRANK DUMONT. For eleven females. Time, thirty minutes. Costumes, fantastic gowns, or dominoes. Scene, interior. A grand expose of Masonry. Some women profess to learn the secrets of a Masonic lodge by hearing their husbands talk in their sleep, and they institute a similar organization.

A COMMANDING POSITION. A Farcical Entertainment, by AMELIA SANFORD. For seven female characters and ten or more other ladies and children. Time, one hour. Costumes, modern. Scenes, easy interiors and one street scene. Marian Young gets tired living with her aunt, Miss Skinflint. She decides to "attain a commanding position." Marian tries hospital nursing, college settlement work and school teaching, but decides to go back to housework.

HOW A WOMAN KEEPS A SECRET. A Comedy in One Act, by FRANK DUMONT. For ten female characters. Time, half an hour. Scene, an easy interior. Costumes, modern. Mabel Sweetly has just become engaged to Harold, but it's "the deepest kind of a secret." Before announcing it they must win the approval of Harold's uncle, now in Europe, or lose a possible ten thousand a year. At a tea Mabel meets her dearest friend. Maude sees Mabel has a secret, she coaxes and Mabel tells her. But Maude lets out the secret in a few minutes to another friend and so the secret travels.

THE OXFORD AFFAIR. A Comedy in Three Acts, by JOSEPHINE H. COBB and JENNIE E. PAINE. For eight female characters. Plays one hour and three-quarters. Scenes, interiors at a seaside hotel. Costumes, modern. The action of the play is located at a summer resort. Alice Graham, in order to chaperon herself, poses as a widow, and Miss Oxford first claims her as a sister-in-law, then denounces her. The onerous duties of Miss Oxford, who attempts to serve as chaperon to Miss Howe and Miss Ashton in the face of many obstacles, furnish an evening of rare enjoyment.

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